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Stunts of Fun and Fancy

By ELIZABETH HINES HANLEY



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THE REASON FOR STUNTS OF
FUN AND FANCY

Like Topsy, these informal bits of entertainment were not "borned, but just growed," as they have actually evolved from dramatic work extending over a period of ten years and covering most of the East, South and Middle-West. In every instance, they were arranged in response to a request by a school teacher, or director of a club, camp or playground, with the special object in view that they should require little or no staging, rehearsing or expense, yet should be dramatic, contain an idea, and afford real entertainment either through "fun or fancy". They have been tried out along these lines, and have had the good fortune to come up to the specific requirements. In addition, they have been used to emphasize unique features in Nature-study, camping, handicraft, program-making, and some of the art expressions. Their publication was suggested by the

many requests from all over the country to Dramatic Bureaus and Agencies for such material, and its apparent scarcity in inexpensive and effective form. It is hoped that this little collection will not only meet this obvious need, but also will indicate how easily the simplest and most common-place ideas and pursuits may be dramatized for "fun or fancy", as the occasion and the mood demand. They have been found particularly helpful in this respect by older groups of men and women, such as church societies, Luncheon Clubs, Fraternal Organizations, and Women's Clubs, when time could not be given to elaborate entertainment, yet, some sort of "stunt" had to be put on. In fact, it is this adaptability to so many uses, places and people that gives these *stunts* their main excuse for being, and inspires the hope that they will in some measure justify their existence.

ELIZABETH HINES HANLEY.

FUNNY FLOWERS

May be given indoors or out and with or without scenery. May also be used strictly as "stunts", with the name of the flower announced at the end of each scene, or as a contest in which the audience guesses the name of the flower impersonated, and the guesses are announced with regard to record, or noted on cards that are later collected and counted for a prize. The last method is practicable only when the audience is small, and prizes are given for both the correct list and the consolation.

Other flowers may be added as desired.

CAST OF FUNNY FLOWERS

- LADY SLIPPER: Girl holding a lady's slipper.
- JACK-IN-THE-PULPIT: Boy named Jack, if possible wearing a clergyman's collar, and standing in a pulpit or at reading stand.
- BLUE BELL: Small girl with dinner bell covered with blue paper.
- BUTTER CUP: Girl with a cup covered with yellow butter.
- BLACK-EYED SUSAN: Black-eyed girl, named Susan if possible, or eyes darkened with soot, and *Susan* on large card fastened to her chest like a breast-plate.
- JOHNNY-JUMP-UP: Boy named Johnny, jumping up high like a monkey on a stick.
- BACHELOR'S BUTTON: Older boy trying to sew a button on a coat.
- SWEET WILLIAM: Boy, named William if possible, spraying himself with perfume from an atomizer.
- CAT TAIL: Girl with a cat, holding out its tail to be admired.
- DANDELION: Boy dressed as a "dandy", roaring like a lion.
- OLD MAN'S BEARD: Boy with long gray beard—made of cotton.
- DUTCHMAN'S BREECHES: Boy in large, baggy trousers.

The flowers may be presented just as given, the characters passing across the stage, pausing a moment until guessed or announced, and then going off.

Costumes may be used or not, as practicable, but ordinary attire is sufficient.

With no more rehearsing, but with suggestive settings and properties, FUNNY FLOWERS may be more dramatically presented as follows: 1. LADY'S SLIPPER. A shoe shop suggested by a chair, a foot-stool, and a few boxes of slippers scattered about. A clerk is arranging the goods. A lady enters, sits in chair, and indicates her desire to purchase slippers. The clerk shows her a number. None is satisfactory. The clerk is in despair. Brings another pair. Lady looks them over critically, holds them up, finally is pleased with them. Clerk tries to fit them, but they are too small. Starts for another pair. Lady insists those are right. Clerk measures her foot, shows her the figure, tries to convince her she needs that size, and after much argument persuades her to try that. He goes off and brings back a huge slipper and holds it up for her to see. She gives one glance, then springs up indignantly and rushes out with only one slipper on. The clerk picks up the other and runs after her, calling and waving the slipper, the large slipper filling the chair the lady has vacated.

Curtain

2. JACK-IN-THE-PULPIT. A pulpit or reading desk set in the center of a bare stage. This may easily be made from a goods box covered with black or brown paper, or a tall table may be treated in the same way. A boy named Jack should stand in the pulpit and preach briefly in pantomime.

Curtain

3. BLUE BELL. A small girl dressed as a waitress, or in a gingham apron and mob cap, enters ringing a large dinner bell covered with blue paper. A group of famished "boarders" rush on and fight to get into the dining room—off stage—first. Funny encounters between two boys, making threatening passes at each other, wrestling, boxing, etc., will add to the fun. Haughty stares between two flappers or disdainful matrons; polite passages between a Gaston and Alphonse pair, and other character "business" will give zest to the scene. All finally go off to the dining room, and the waitress follows, ringing the bell back of her as she goes.

Curtain

4. BUTTER CUP. Girl dressed as a dairy maid comes on holding up a cup covered with yellow butter. She starts to set it on a table in the center of the stage when a cat meows from off left, and she hurriedly catches the cup back and starts off right, when a loud meow from there turns her back. Just as she is about to exit left, the meow sounds from there, and she turns back to the right, to be stopped by a meow there. She stops in the center of the stage, before the table, wheeling dazedly from right to left as the meows sound alternately from each direction. These grow louder and louder, and the girl is distracted, when suddenly two small boys crawl on, meowing and spitting like cats. The girl stares at them stupidly until they meet in the center, then she jumps at them and pummels them around the stage, holding the cup up above her head while they

leap at it and try to wrest it from her hand. Finally, she drives them off left, holding the cup behind her as she follows.

Curtain

5. BLACK-EYED SUSAN. A vivacious, black-eyed girl named Susan, or with eyes blackened, as above suggested, dressed in yellow, enters from right and goes to center. She stands there a second, rolling her eyes from side to side. Then a boy enters from right and goes toward her. She makes cross-eyes at him, and he starts back. A boy enters from the left and approaches her, but she crosses her eyes at him, and he staggers back. She looks coyly at the boy on the right, and he starts toward her, but she repels him with another cross-eyed glance. She smiles at the boy on the left, and he takes a step toward her, but she sends him back with a cross-eyed look. The boys stand on either side of her, puzzled and embarrassed, and are about to go off, when she laughs, flashes a roguish look at them, and they dash to her. She takes an arm of each, and they go off, she looking back, crossing her eyes as she goes.

Curtain

6. JOHNNY-JUMP-UP. Small boy named Johnny, in overalls, tumbles on to center, then begins to jump up and down like a rubber ball. His mother runs on, stops and stares at him in consternation, then rushes to him and tries to hold him down, but he continues to jump, and she is finally worn out with the effort to stop him, and staggers off. He follows, jumping to the last.

(This scene can be extended by bringing on more characters, as father, maiden aunt, grandfather, little sister, etc. All may be made to hop about in funny fashion, and retire in various states of exhaustion)

Curtain

7. BACHELOR'S BUTTON. A large boy, with the manner of a fussy old bachelor, comes on in his shirt sleeves, fuming over a coat he holds in his hand. He sits center, goes through all his pockets, looks under the chair, around the room, up at the ceiling, and finally takes a huge bone button from up his sleeve and sews it on his coat with a long white thread. He is awkward and confused, and when the button is on, he pulls it off in breaking the thread. He sews it on again, then puts on the coat, and pops off the button when he tries to fasten it. He looks about him in desperation, walks up and down, tears his hair, then suddenly picks up a large safety pin from the floor, pins his coat and rushes off.

Curtain

8. SWEET WILLIAM. A boy named William, rather foppish and simpering, comes on spraying himself with perfume from an atomizer. The perfume should be cheap and strong, and the atomizer as large as possible. He goes center and stands spraying himself profusely. A number of girls come on from right and left, sniffing and buzzing like bees. They circle around him, and he preens himself and smirks in the most exaggerated way. Finally, he turns

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the atomizer on the girls, and they stagger off, gasping and struggling for breath. He stares after them in surprise, then goes off, spraying himself until he is out of sight.

Curtain

9. CAT TAIL. Small girl comes on, fondling a large cat. She goes center and sits on a stool, holding the cat on her lap. She examines him minutely, like a judge at a cat show, noting his eyes, his ears, his paws, his fur, and holding out his long, glossy tail. Another girl comes on, and runs to see the cat. She admires all his fine points, and finally goes in raptures over his tail. In fact, she is so carried away with enthusiasm, that she pinches the cat's tail, and the animal jumps down and scurries off, the girls rushing after him.

Curtain

10. DANDELION. A very dandified young man comes on, swaggering and posturing in the most pompous manner. A small boy runs by and brushes against him, and he bristles and roars like an angry lion. He is so upset by the incident, that he paces furiously up and down the stage, growling and snarling and snapping his teeth. In the midst of his tirade, a number of girls saunter on, and at once they show they are up to fun. They whisper together a moment, then take hands and rush toward the young man as if to take him by force. He turns at the sound, and at once becomes docile as a lamb. The girls will not believe his sudden change is genuine, however, and one says

she is going to tame him. He enters into the spirit of the play, and goes through all sorts of antics at the trainer's command. She makes him as ridiculous as possible, ordering him to jump through a hoop, over her whip, to play dead, to roll over, etc., and finally commanding him to roar ten times. While he is in the midst of this last act, the girls tiptoe off, leaving him alone on the stage.

Curtain

11. OLD MAN'S BEARD. Boy with long white beard comes on, tottering like a very old man. He goes center and sinks wearily into a chair. Instantly, he falls asleep from utter exhaustion. A disturbance of some kind is heard off in the distance. In a moment, a slinking young chap comes sidling on. He looks about cautiously, the noise comes nearer, and he seems distracted by it. He sees the old man, looks at him reflectively a second, then brightens with inspiration. He looks around, sees some garden shears, takes them and cuts off half of the old man's beard. Looks around again, sees a pot of tar, goes over to it, turns his back to the audience, and, presently, turns around with a long white beard smeared to his face. He then goes and sits beside the other old man and falls asleep. Almost simultaneously, two officers run on, look all around, see the old men, go over and examine them, smile indulgently at them, and are about to turn away when the first old man suddenly awakes. He sits up, startled, looks all around, sees the other old man, peers at him, leans over and examines his beard, then springs up in wild excitement, clutches the beard, and

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jerks the most of it off. The officers stare stupidly for a second, then grab the fake old man just as he is about to spring away. They carry him off, struggling, while the first old man stands stroking his severed beard with jubilant satisfaction.

Curtain

12. DUTCHMAN'S BREECHES. Boy dressed like a Dutch fisherman comes on, a fishing rod over his shoulder. He goes center and stands as if in thought. Two small boys, similarly dressed, creep up behind him, slyly unwind his fishing line, and catch the hook in the back of the fisherman's breeches. The boys then steal off and hide in a corner. The fisherman suddenly arouses, as though he had seen a fish jump in the water. He starts to bring his rod down from his shoulder, and as it sticks, he gives it a strong jerk, and lifts himself almost off his feet. The line has been knotted just too short for him to reach the hook, and he whirls around and around in his effort to get to it. He becomes so excited and enraged that he loses entire control of himself, and soon is doing the dance of a whirling Dervish, which is so thrilling to the boys that they run out and jump about him in delight. This brings him to his senses, and with a final jerk, he unhooks himself, then dashes at the boys with lifted rod, and they leap off, tripping him as they pass. The hook is still in his breeches, and as he attempts to rise, he sits on it, and it sticks

where it has entered. He makes frantic efforts to get at it, pulling and twisting his voluminous breeches, and finally totters off, clutching them wildly in the back.

Curtain

FLORAL FANCIES

There is greater zest in these stunts if presented by opposing sides, with a prize to be awarded that one solving more of the words that are pantomimed. The word must rhyme with a flower, and the leader of the group to play announces it in this manner: The word to be acted rhymes with rose, or lily, or whatever it may be. The playing group then take the stage, and give various interpretations of the word as previously decided among themselves. The opposing side, which is then the audience, tries to get the chosen word, and if they do, it is their turn to play, and the others sit as audience.

No scenery is required, and only properties of the simplest sort.

1. ROSE. Word to be acted, Pose.

A group as large as desired comes on the stage and poses in different positions, as the audience is then somewhat confused and led off into various surmises. Poses based on some well known pieces of statuary are always good and instructive as well, as: Niobe weeping for her children. A Convention of the Muses. The Dance of the Nymphs. The Angelus. The Sowers. The Thinker. Or original and amusing poses may be assumed, as: The Beauty Contest,

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showing a number of girls of very little real pulchritude, dressed in flashy or burlesque costumes, with the judges putting them through all sorts of poses to try to decide upon a winner. Other original subjects will readily suggest themselves, and the poses will come almost spontaneously.

Additional words rhyming with Rose are: Blows, Snows, Shows.

2. LILY. Words to be acted: Chilly, Silly, Hilly.

The first word can depict a group of beggars shivering by the wayside, each in a different way. Or a social gathering where the grande dames are "chilly" to some women or family group. This can be carried out to a challenge by a man connected with the "chilled" woman or women to a man related to the "chillers", and result in a funny ending of every one shivering and shaking while the encounter is arranged, or actually takes place then and there. "Silly" gives obvious opportunities for varied demonstrations of the ways in which this is done by different individuals.

3. DAISY. Words to rhyme: Crazy, lazy, hazy.

The first word may show the interior of a "crazy house", with the inmates imagining they are different celebrated persons, or animals, birds, flowers, etc. Napoleon, Queen Elizabeth, Mona Lisa, Daniel in the Lion's Den, Captain Kidd, and others of equal renown. A dog bay-ing at the moon. A bear dancing. A cat watching for a rat. A monkey begging for pennies, etc. A parrot, a canary, a mocking bird, a crow, a woodpecker, and so on. A state-lily, a modest violet, a haughty rose, etc.

4. ASTER. Words to rhyme: master, faster, pastor.

The first word may show the Master of a Ballet teaching a group of students how to dance. This can be made very funny, illustrating in sequence or simultaneously interpretive, aesthetic, toe, and eccentric dancing. The Master must be the outstanding figure in the scene, and show his authority by cuffing, scolding, etc., and the constant demonstration of the steps he is trying to teach. The second is a good singing number, using some old round that begins very slowly and gradually working up to a fast tempo that goes to pieces at the end in a jumble of gasping sounds, puffs, etc.

5. PHLOX. Words to rhyme: stocks, box, rocks.

The first may show a scene on the Stock Exchange, with buyers excited and wild, tickers going, brokers at work, and investors at the end in wild delight at lucky gains and others in despair at crushing losses. Or the scene may show an old-time "stocks", with a scold or a vagabond in it, people passing by and mocking them, or slyly pitying and longing to comfort. "Box" may refer to a pugilistic encounter, but should be so managed as not to be too obvious. Some of the group should "box the compass", some should box the ears of others, some should spar, some should sit in a box at the theatre, etc., and so try to confuse the audience.

6. RUE. Words to rhyme; sue, blue, clue.

The first may depict a court trial and can be made very funny with some take-offs on famous lawyers, judges, witnesses, etc., as: the trial of Mr. Pickwick, Alice in Wonderland, etc. "Clue" is good for a detective scene, and

can be made really thrilling. All the types of detectives in various disguises, amusing clues, suspected persons, etc., may add to the gaiety.

A TRIBUTE TO MUSIC

SETTING: As simple or elaborate as desired, and may be out of doors as well as indoors. A platform or bare stage will answer, but draperies and screens for indoors and a background of trees or shrubs will enhance the presentation. A large chair covered with crepe paper or other material, or for out of doors, an elevation of some sort, is required for a throne for the Spirit of Music. An easel and a pedestal will also be an asset although not an absolute necessity. Indoors, a piano is desirable, but outdoors stringed instruments will do.

COSTUMES: The costumes are made of cheesecloth or crepe paper for the symbolical characters, but the others may wear ordinary dress in white or light colors, or they may be costumed in classic style if preferred. Simple Greek gowns in any shades that harmonize will be correct.

ACTION: The Herald enters from the left, crosses down center, blowing his trumpet as he goes. This may be done off stage, or merely pantomimed. He stops down center, lowers his trumpet and says: "Hark, ye all! Here the Spirit of Music holds her court today, and hither come her sister arts, Painting, Sculpture, Song, and Drama, to pay her tribute for the inspiration she has been to them."

He blows on his trumpet again, then steps down left and says: "Approaches now the Spirit

of Music, with her Attendants, Harmony and Rhythm."

Attendants enter slowly to music played by piano or orchestra, or to singing or humming by a chorus. The Spirit of Music follows, sits on throne, and the Attendants take positions on the right and left of her.

The Herald steps down center, blows a blast, and says: "Painting comes to pay tribute to the Spirit of Music." He crosses to the right and stands.

Painting enters from left, goes to center, bows to Music and speaks: "O Spirit of Music, so often hast thou inspired me by thy chaste art, I now would offer thee this tribute, and beg that it be placed here to bear witness for all time to thy power in the realm of Painting."

She offers a painting of some famous musician or other musical character or theme, and Harmony takes it and places it on the easel, or merely stands holding it, or sets it on the ground beside the Spirit of Music. Painting then bows again to Music and crosses to right and stands. The Herald advances to center, blows a blast, and says: "Sculpture comes to offer tribute to the Spirit of Music." He crosses down left and stands.

Sculpture enters from right, goes center, bows to Music, and speaks: "As a slight tribute to thee, O Spirit of Music, I offer thee this piece of sculpture." Rhythm takes the bust and sets it on the pedestal or on the ground left. Sculpture bows to Music and goes left and stands. The bust should be of a great musician or similar character.

The Herald goes center, blows a blast and says: "Song now approaches to offer tribute

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to the Spirit of Music." He goes down right.

Song enters left, goes center, bows to Music, and speaks: "O Spirit of Music, my art were dead without thy inspiration, and, as acknowledgment, I offer thee this tribute of song. She holds out a manuscript, but retains it while she sings. At the end of the number, she offers the manuscript to Music, and Harmony takes it and places it beside the bust. Song bows to Music, then crosses right and stands. The Herald advances to center, blows on trumpet and speaks: "Drama comes to offer tribute to the Spirit of Music. He goes down left and stands. Drama enters from right, goes center, bows to Music and speaks: "O Spirit of Music, as token of thy power, I offer thee this tribute of poesy." She holds up a scroll, then advances front and reads any selection, either literally or as a recitation. The number may be long or short as desired, but should have some theme bearing on music. At the end of the reading Drama offers the scroll to Music, and Rhythm places it beside the painting. Drama crosses left and stands. The Herald advances to center, blows blast, and speaks:

Painting, Sculpture, Drama, Song—
All these by music are inspired,
For e'en by Phoebus' golden lute
The heavens themselves to light are fired.
The spheres to music sing in space,
And Angel Choirs far above,
On strains of music send to earth
Their messages of grace and love.

Any other musical numbers may be given in the program, and dancing added as one of the Arts. At the conclusion of the numbers, the Arts go off as they entered. The Spirit of

Music and Attendants go after them, and the Herald last, blowing on his trumpet until he is out of sight.

Note: All the musical talent available may be used in this program, even Glee Clubs, Boy Choirs, Choruses, and stringed orchestras. The idea is to give a program with the minimum of effort, and show the activities already going on in the community, camp, club or school.

A COUNSELORS' COUNCIL

SCENE: A tent or just an open glade. No setting is necessary, and the entire idea is to present a good example of an impromptu stunt with extemporaneous speech and quick repartee. It is a good demonstration of a group of "Stunts in the making," and should be produced with this first in mind.

ACTION: All the Counselors of the camp meet to talk over the activities, programs, routine, etc, for the season. Ideas are advanced, discussed, revised, and even ridiculed a bit. Fun as well as instruction should be kept in view. From the discussion of organization, plans, etc., personalities are brought in, and good-humored analysis of character, ability, etc., bringing out particular talents for acting, cooking, swimming, athletic feats, and the like. Parts should be assigned for various plays and stunts, and participants named for other events. A funny feature is to mis-fit these parts, now and then. As the finale, the Counselors may try out some of the programs they have made, to see how they will go, and imitate the girls or boys they have assigned them to. A good touch is to call

in those who will actually have some of these parts later and put them through a try-out.

Some amusing bits are:

Song leading for a Community Sing. Any number may be tried out for this, a Counselor giving the instruction.

Suggestions for a minstrel. Every one called on for good jokes, dances, songs, etc.

A vaudeville show. Acts of all kinds suggested and worked out. Imitations of famous vaudeville artists will go well.

An impromptu debate, choosing some subject of local or topical character. Many ideas will develop here. Hits at the camp schedule, early rising, hiking, or other activities rather of a conventional kind.

This Stunt may take in every activity of the camp, as competitions in costume designing for plays, posters, publicity, and the other interests generally carried on.

AN ANTIQUE AUCTION

Cast

AUCTIONEER: Good impromptu speaker with a strong sense of humor.

ASSISTANTS: As many as desired but at least two. Eccentric types.

STATUES: Living models representing *A Pre-historic Man, The Missing Link, A Wild Woman, The First Movie Star, The Matinee Idol*. As many others as desired and selected for topical hits, as: *Old Masters, Early Birds, Book Worms*, etc.

BIDDERS: As many as desired, but of differ-

ent types as: *Book Lover*, *Freak Collector*, *Collector of Old Masters*. There are also a number of observers just out for the fun.

SCENE: Bare stage with the "antiques" arranged properly about it. In addition to the living statues, there should be a collection of old things of local interest from the humorous standpoint, as: worn-out chairs, tables, and other small pieces of furniture; horrible examples of pictures, chromos, etc.; cracked and nicked china, glass, etc. In a school, globes, erasers, books, etc., may be used to good advantage if the auctioneer is apt at describing them for funny points. Many articles can be presented that will cause entertainment and amusement.

ACTION: The curtain rises on the collection all set, the auctioneer and his assistants in place and ready for the buyers. The auctioneer explains certain points about various articles, especially about the living statues, bringing out characteristics known to the audience but with a comic twirk. After a moment, the crowd begins to arrive, the fiends taking places in front and almost fighting for advantageous seats. The observers sit and stand on the sides and at the back, and are mostly of the frivolous type, flappers, good fellows, gay old dogs, etc. As soon as the crowd is on, the auctioneer begins the sale, and should lead up to it with a witty little speech. He asks what the bidders would like to have put up first, and each of the fiends calls for his or her special article and gets into a heated argument that the assistants have to stop almost by force. Finally, order is restored and the auctioneer sets up his own choice, *Prehistoric Man*. This figure is done up like a mummy, or in another manner

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suggestive of the character. It should be brought on by assistants and set up against the wall or a tree, and be as stiff as possible. The auctioneer describes it as the earliest example extant, dwells on its woodenness, lack of brain cavity, etc., making as much fun with personal jibes as is tactful. He reads the name on the tag, giving it a "dog-Latin" form, but easily recognizable as some one in the group. The bidding should be brisk and spirited, even violent, the assistants having to restore order, and the auctioneer knocking the figure down to his own choice, someone who might be a bit embarrassed or "hacked" by the possession.

This procedure goes on through all the collection, as long as desired, and ends with the buyers struggling to carry off their purchases, some of them falling and breaking the treasures, etc.

A very amusing effect is to have the "statues" come to life and drag off the buyers.

This is a good stunt for the end of a camping season, playground, or other summer group, as everything used may be auctioned off, especially things that will make fun. The counselors, directors and teachers may also be "sold", either in person or by proxy, and many humorous happenings of the season can be brought out in this connection. One rehearsal is ample for this entertainment, and only such properties and costumes as are easily obtainable are required.

The cast may be all boys or all girls, or a mixed group.

BURIED BOOTY

SCENE: Natural setting in woods, or bare stage, some greens here and there if available.

CAST: Dreamer; Pirates, any number Campers, any number

DRESS: Scout or other camping costumes. Red cloth around necks and on heads of pirates. Any other touches practicable.

ACTION: The Dreamer comes on very tired, sits down to rest and falls asleep. After a second, the Pirates creep up, glance around cautiously, see the Dreamer, confer about him, and then dance around him, putting him under a spell so that he will sleep deeply. The Pirates test him in various ways that will make fun—listen to his breathing, twist his nose, lift and drop his legs heavily, shake his hands, etc. When they are satisfied he is “dead to the world”, they call off, and others come on, bearing a large bag or box. They all take turns in digging a deep hole, then bury the box, dance around it, unweave the spell on the Dreamer, and go off. Immediately, the Dreamer starts awake, glances excitedly around him, searches the ground, drops on his hands and knees, peering at every unusual spot, sniffs it, and digs, here and there. A group of campers come up, stop in astonishment, watch the Dreamer, show they think he is an escaped lunatic, confer together, then make a “football” rush and overpower him. He struggles and cries: “Pirates!” This confirms the campers in their belief that he is insane, and they tie him most securely and leave him on the ground while they decide what to do with him. He is wildly excited, and they take many methods of trying to soothe

him until he is finally quiet from exhaustion. They give deep sighs of relief, and decide to take their lunch to restore their spirits and strength. The meal may be prepared in the regular camping manner, the fire kindled in the primitive way, as done by the Scouts, Woodcraft and Campfire groups, and the food cooked after the same procedure. While the campers eat, the captive watches them furtively, and, when they are entirely engrossed with their food, he crawls furtively about the ground, rolling and pushing himself on in a ludicrous way, trying to find the hole where the treasure is buried. One of the campers finally sees him, goes to him, speaks to him soothingly, and is told the story of the Pirates and the box of booty. The camper is convinced, and rushes back to the others and relates the tale to them. They are also convinced; the prisoner is released, and all begin to search excitedly for the hidden treasure. They dig with hands, feet, sticks, cooking utensils, and other absurd implements. At last, one finds the place, digs furiously with both hands, sees the box, and yells his discovery to the others. They rush pell mell to him, tumbling and falling over one another on the way, and sprawling over the digger and the hole. After a scramble, they are thrown off, and the bag is drawn forth. Another scramble ensues, then order is restored and the bag is opened. They dance about it hilariously, and then the discoverer is permitted to draw forth the treasure. All hold their breath, he hesitates with awe, then thrusts in his hand and brings forth—a huge rubber boot! All are stunned, for an instant, then recover with the thought that this is only a blind to con-

ceal the real treasure beneath, and urge that the bag be emptied on the ground. A number seize it, turn it over, and throw out—boots of all kinds, shapes, conditions and colors! They are dazed for a minute, then with one accord, turn on the Dreamer, grab up boots and chase him from the place, throwing boots at him as they go. Some of them return, take up the camping utensils and add those to the flying weapons, hooting and jeering until the sounds die in the distance.

FOREST FOLLIES

SCENE: Natural setting out of doors, bare stage indoors, with greens here and there if available.

CAST: Forester, Campers, Horse Chestnut, Water Oak, Slippery Elm, Trumpet Vine, Bay Tree, Weeping Willow, Pussy Willow, Dogwood, Toad Stool, Locust Tree, Christmas Tree, Poison Ivy.

DRESS: Those of the scout or hunter for the Forester and the Campers. Much the same for the trees with their leaves and branches used for trimming and to carry in the hand. These costumes may be as elaborate as desired, but the effect is secured in the simple manner given above. Crepe paper or cambric will make good imitations of the real leaves and branches. This stunt is especially good as a study in trees, and as many others may be added as desired. Making the costumes is also a valuable activity for a camp group, and can develop much ingenuity and originality. Poison Ivy, of course, must be an imitation.

ACTION: Campers come on, look about and decide it is a good place to camp. They put up tent, make shelters of branches, trees, etc., to show the various ways of doing this out-of-doors. Indoors, this may be omitted and just one tent put up, or only a fire and some greens here and there to indicate the scene. The campers sit down to rest after this work, and talk about the various trees they see off in the distance and on their way. Warn against poison ivy, which is plentiful, and mention some of the cures for it. A fire has been made while they talked, and as it glows and snaps, the group is so cheered and rested that suddenly they burst into song, and sing camp songs, "rounds", and other selections as desired. After a moment, the Forester comes up, says he was attracted by the fire and the singing, and would like to stop with them a while. They welcome him and seat him in the place of honor in the center of the semi-circle. He tells them he is a State Forester, and at once they begin to pelt him with questions about trees, forests, etc. An opportunity is here to give a true and entertaining nature talk, and also bring the conservation of forests idea into prominence. This is, of course, optional, and only a short reference to the trees of the cast is necessary. The Forester finally says that he has lived and worked so much among trees that they seem like human beings to him, and sometimes he almost believes they are inhabited by dryads and sprites as in the days of Greek mythology. He becomes suddenly strangely serious, and the others are impressed by it. They look about curiously, and finally become still and fixed in expression and attitude, as if enchanted. After

a moment, a peculiar murmur comes from the woods, and then a procession of trees comes into view. Horse Chestnut is in the lead, and walks with the suggestion of a horse, prancing, cantering, trotting, etc. Fun is the dominant idea in the action of all the characters, and each suggests the animal associated with its name. The campers and Forester sit through it all in stony, serious silence, which enhances the humor of the situation, as the trees do all they can to make them smile or laugh. Water Oak follows Horse Chestnut, and sprinkles water from a concealed pot or can, some of it falling on the group, down one's back, and the like. Slippery Elm comes next, slipping and sliding along, and falling on some of the group, etc. Trumpet Vine blows a long, scarlet trumpet, and trails vines along the way, winding some of them about a camper, pulling him over, etc. Bay Tree trots on like a dog, selects some camper, squats down before him and bays dolefully as at the moon. Weeping Willow sheds copious tears along the way and over some camper's head. Pussy Willow spits and meows like an angry cat, then snuggles up against a camper and purrs audibly. Dogwood leaps on playfully and runs joyously around the circle, selects a camper and stretches out beside him, his eyes fixed adoringly upon his master's face. Toad Stool hops on like a frog, hops around the group and then squats beside some favored one. Locust Tree crawls and jumps on like a locust, makes the round of the group, chooses a favorite, stops and begins to chirp and drone in contentment. Christmas Tree walks on majestically, goes slowly around the group, turning and posturing to show the tinsel and other decora-

tions with which it is covered. Poison Ivy trails on behind and stands aloof for a second, looking the group over with cold calculation, then with a wicked glint of the eye, sits down beside the Forester, throwing branches all over him. He makes a desperate struggle to move, but is held powerless, as in a nightmare. Then suddenly, Poison Ivy says: "I am -a human being, you see, and now shall get even with you for the destruction you have so often wrought on my family. In fact, we all have scores that we are going to settle with you and this crowd." The other trees at once break into a babble of sound peculiar to the animal each represents—Horse Chestnut whickers, Pussy Willow yowls, Dogwood barks, Bay Tree bays, Toad Stool croaks, Locust chirps, Trumpet Vine blows on the trumpet, Weeping Willow cries aloud, Slippery Elm whines, and Christmas Tree pops like firecrackers, or rings a jangle of bells. Then they rise and dance grotesquely around the group. Solo dances may be introduced if practicable, and any number of Folk Dances may be given. This will bring in the activities of this kind carried on in the camp or on the playground during the summer. Athletic stunts may also be introduced, and even singing featured, making it a real "Follies" show. The final dance is very energetic, and carries the performers off in a whirling finish, but suggestive of the character as upon the entrance. As the last one disappears, suddenly the Forester starts up as from a spell, the others do the same, and then, with one accord, spring up and run off in all directions, looking for the characters of their vision. Presently, the campers

return, huddle together in fear, then frantically take down their tent, pack up, and rush from the scene.

THE LIFE OF SOLOMON GRUNDY

SCENE: Bare stage, set with furniture representing different acts.

The Director comes out and speaks the

Prologue

This is the life of Solomon Grundy:

Born on Monday.

Christened on Tuesday.

Courted on Wednesday.

Married on Thursday.

Sickened on Friday.

Died on Saturday.

Buried on Sunday.

And last—the Ghost of Solomon Grundy!

CAST: Property baby with false face. Grandmother, aunt, uncle, sister, brother, father, nurse, doctor, minister, bride, Solomon, relatives, guests, bridesmaids, etc. Crowds as large as desired.

The Director exits, the curtain is closed and the stage set with chairs, or settees. The family is arranged before the rise of the curtain, the Grandmother rocking back and forth, the brother looking at a newspaper comic page, the sister “primping”, the maiden aunt knitting, the bachelor uncle twiddling his thumbs, the father walking about in anxiety. As many more may be added as desired, and the idea is to show “character” types. The scene is held an instant, then the doctor comes out, shakes the father’s hand and nods to the others. He

exits, and then the nurse comes on carrying the baby. The father examines it carefully and turns off in despair. The grandmother examines it and bursts into tears, and rocks back and forth in frantic grief. The aunt looks at it as if it might bite her, and covers her face with her hands. The sister glances at it scornfully, and returns to her beautifying. The brother blinks at it, looks at the comic page and tears it to bits as tame after the sight he has just seen. Uncle looks and grins maliciously. The nurse then turns to the audience and shows a false face to the audience. Curtain falls.

ACT II. Same as preceding, with as many additional chairs as are desired for guests and other relatives. All are dressed for "Sunday", but should be quaint and funny rather than fashionable. The curtain rises on the family receiving guests, and some seconds are given to greetings, seating the guests, and remarks about the baby to be christened. These should be descriptive of his appearance, disposition, qualities, etc., and are as funny as possible. The mother defends her child, and the father is discreetly silent, but the others are very free in their opinions. The minister then arrives, is greeted by all, and everybody stands for the ceremony. The Godmother brings in the baby, the Godfather stands beside her, the parents near them, and the baby is christened, his name given loudly by the Godfather, who stutters and has difficulty in saying it. The youngsters in the group snigger, are punished or sent out, and the elders look amused, shocked, etc. The baby gives a loud yell at the end and some rush out with their fingers in their ears, others crowd

around, and the curtain falls on a great clamor of baby talk, crooning, scolding and yells.

ACT III. Same as above, but more formal like a "parlor". Just a settee in the center will do, but the scene may be as elaborate and realistic as desired, keeping always the funny in view. Little brother sneaks in and hides behind chair or sofa just as the curtain rises. Doorbell rings off, and in a moment maid ushers Solomon in. He is a "character", either dudish or countrified, but in either case very homely and awkward. He looks about, is embarrassed and uncertain, and as he hears a footstep starts to run and hide behind something, probably the same chair or screen as the small brother. The girl enters, and he greets her in a most ridiculous manner, bowing, shaking her hand, etc. Finally she sits on a chair at one end of the room and he at the other. The small brother peeks out at them, grimaces and does other stunts. Solomon edges nearer the girl, edges back, and then with a determined movement, slides his chair beside her. She is coy but encouraging, and he finally falls on his knees and declares his love. The small brother is greatly excited, and just as the girl murmurs "yes", he jumps at them with an Indian yell that startles them so that they fall limply on each other's shoulders in a dead faint. Curtain.

ACT IV. Same scene but decorated for a wedding and chairs arranged for many guests. Scene opens on ushers showing guests to seats. When all are placed, organ plays selection and family led by mother enters, and then minister comes on, groom and best man enter, then bride with father marches slowly on. The key-note

is awkwardness and uncertainty, and the costumes are bizarre and queer. Bridesmaids, groomsmen, flower girl and ring-bearer are optional, but give more reality and add to the general effect. The ceremony should be in good taste but funny with mistakes in answers, fumbling for ring, taking wrong hand, etc. At the end, everybody kisses the bride, and Solomon starts to fight a young man who has been a former suitor of the bride's. The curtain falls on general confusion and hilarity.

ACT V. Same scene with lounge or sofa in center and rocking chair near. Telephone on table, or can be indicated outside. Solomon's wife is seated sewing at rise of curtain. In a moment, Solomon staggers on, holding his head with both hands. Falls on lounge. Wife runs to him in fear. Feels his head, listens for his breathing, then springs up and runs to telephone and calls doctor. Comes back and weeps over Solomon. Doctor enters, wife springs up and tells him about Solomon. Doctor goes to him, examines him carefully. Fun in this. Thumps his head, pumps his arms, pulls his tongue out with large forceps or tweezers, pulls his legs, etc. Doctor finally shakes his head, goes to telephone and calls nurse, then gives order to drug store for the worst medicines known to man, some of them poisons, animal medicines, etc. Wife weeps and wrings her hands. Nurse enters, doctor talks aside with her, then goes out. Curtain.

ACT VI. Scene same as preceding. Doctor, nurse and wife grouped around sofa. Doctor examines Solomon, bends over him, and Solomon suddenly throws out his arms and hurls the doctor back with such force that he fails

to the floor. Wife faints and nurse carries her out. Solomon then sits up and points his finger at the doctor and says that he is going to haunt him for giving him such dreadful medicines. This may be made as blood-curdling as desired, but always with the note of fun dominant. The doctor is thrown into wild terror at Solomon's threats, and shakes with a chill that rattles his bones. Solomon gradually falls back, stiffens out and is still. Curtain.

ACT VII. Bare stage, with a suggestion of a cemetery—"stones" here and there, and a new-made "grave" in the center. This scene is held a second, then the lights go out, or curtain falls. Gradually the lights come on and show the grave open and a shadowy figure rising from it. Just enough light to see the outlines of the grave and figure. Curtain.

ACT VIII. Doctor's office. Or just bare stage with sofa and doctor asleep on it as if worn out from fatigue. Lights dim. A sound of dragging and clanking chains is heard. Doctor stirs in his sleep. Moans and groans are added to the sound of the chains. Doctor starts up and looks about him. A weird light shines in, and the doctor is terrified. He tries to rise but is paralyzed in his place. All sorts of terrible sounds come from outside, drawing nearer and nearer. Then suddenly the Ghost of Solomon Grundy springs in, rattling its chains, moaning, groaning and shrieking until the doctor is a quivering mass of terror. The Ghost dances about the room, then goes to the doctor and pours down his throat bottle after bottle of nauseous-looking medicine. Then the Ghost pulls the doctor's head, arms and legs, and finally drags him about the floor in a gro-

tesque dance, leaving him at last in a faint on the couch. Ghost exits with moans, groans, and clanking chains gradually dying out in the distance. Curtain.

AMERICA, THE BEAUTIFUL

A simple, patriotic exercise for Independence Day or any other day. No special scenery is needed, but the costumes should be suggestive, as for the Pilgrims, Patriots, Statesmen, and Soldiers. Red, white and blue banners or streamers on small sticks are effective for the chorus to carry in place of flags, if these cannot be secured. The chorus marches on in two lines, from right and left, singing first stanza as they enter. They form on the right and left, leaving the center open, and they radiate out in the form of a fan. They carry flags or banners, which they wave through the chorus, and hold aloft during the tableaux described in the remaining stanzas.

FIRST TABLEAU: On the opening line of the second stanza, a group of Pilgrims comes on and stands up center until the end of the stanza, then they march down between the two lines of the chorus, and go off.

SECOND TABLEAU: On the opening line of the third stanza, soldiers march on and stand up center until the end of the stanza, then march down between the two lines of the chorus and go off.

THIRD TABLEAU: On the opening line of the fourth stanza, a patriot or group of patriots, like Washington, Lincoln, etc., march on and stand up center until the end of the stanza, then

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walk down between the two lines of the chorus and go off. The chorus then march off, singing the refrain as they go.

Note: Costumes for the Pilgrims may be suggested by adding caps, kerchiefs, cuffs, and capes to the usual dark dresses. For boys, dark knickers, coats buttoned to the throat, and white collars and cuffs, high crowns added to ordinary hats and covered with black paper. Boy Scout suits will answer for soldiers. Costumes for the patriots may be made in the same way as those for the Pilgrims, except that ruffles and laces replace the cuffs and collars. Wigs may be made of cotton, and hats of ordinary felts, or crepe paper are easily fashioned into Colonial hats. Betsy Ross, Molly Pitcher, Barbara Frietchie and other noted women may be effectively used in the cast of patriots.

THE MARCH OF THE LIGHT BRIGADE

This is a stunt that can be made elaborate or simple as desired, and an accurate or suggestive history of the development of light as applied to illuminating purposes. The march may be just a procession across a stage or open space or may be worked out in figures, tableaux or pantomimes. The idea is merely given here.

Cast

Stars, Moon, Sun, Torches, Links, Candles, Lanthorns, Lamps, Gas, Electricity.

The stunts must, of course, be given in the dark, at night or in a room with all light excluded. It is a good entertainment for the opening of the hour "around the campfire" in camps, and can be done almost impromptu.

There may be as many Stars as desired, and these lights may be represented by flash lights, the figures of the performers being entirely dark and of no importance. The Moon should be a trifle brighter, and this light can be suggested by a large flash light, or the lamp from a bicycle on a battery. A large moon from paper should be held before the face of the performer, and the light thrown through this. The Sun will be still brighter, and the paper representing this should be rayed and glowing yellow, with a strong light thrown through it. These parts may be omitted if not practical, and Fireflies, and other suggestions of light substituted. The other Lights are obvious, and can be easily simulated. Gas may be suggested by a pipe with a lighted candle just showing at the end, the candle itself set down in the pipe and tied or wedged there. The marchers pass slowly in review, and then group in pleasing effect like a tableau. Music played for the act will add to the effect, and may be just simple stringed instruments, or whatever is at hand. Even humming and singing give satisfactory results. Costumes may be used or not, as these are not vital to the action but would give more "atmosphere". Costumes may easily be contrived from garments of ordinary kind with some additions of drapes, handkerchiefs, scarfs, headdress, etc. Indian, English, Italian, Greek, and various periods, like Empire, Colonial 1865, and the like.

